

GUITAR/TAB/VOCAL

CLASSIC

Authentic
GUITAR-TAB
Edition
Includes Complete Solos

GENESIS

Selections from A TRICK OF THE TAIL and WIND & WUTHERING



CLASSIC

GENESIS

Selections from A TRICK OF THE TAIL and WIND & WUTHERING

Transcribed by HEMME LUTTJEBOER

Editor: Wade Lance

Original Album Art

© 1984 ANTHEM ENTERTAINMENT

Original Album Art

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Key To Notation Symbols

Guitar

This block shows six measures of guitar notation. The first measure shows a single note on the 5th fret with a 1/2 bend. The second measure shows a note on the 5th fret with a 1/2 bend and release. The third measure shows a pre-bend on the 5th fret. The fourth measure shows a pre-bend and release on the 5th fret. The fifth measure shows a quarter step (microtone) bend on the 6th fret. The sixth measure shows a hold bend on the 5th fret.

Bend Bend and release Pre-bend Pre-bend and release Quarter step (microtone) bend Hold bend

This block shows six measures of guitar notation. The first measure shows an interval bend and release on the 8th fret. The second measure shows a unison bend on the 7th fret. The third measure shows a bend with fixed tone on the 6th fret. The fourth measure shows melodic bending with a bar on the 9th fret. The fifth measure shows a dip with a bar on the 9th fret. The sixth measure shows a dive with a bar on the 9th fret.

Interval bend and release Unison bend Bend with fixed tone Melodic bending with bar Dip with bar Dive with bar

This block shows six measures of guitar notation. The first measure shows a hammer-on on the 5th fret. The second measure shows a pull-off on the 6th fret. The third measure shows a right hand tap to pull-off on the 7th fret. The fourth measure shows a slide on the 6th fret. The fifth measure shows a pick slide on the 6th fret. The sixth measure shows an arpeggio on the 6th fret.

Hammer-on Pull-off Right hand tap to pull-off Slide Pick slide Arpeggio

This block shows six measures of guitar notation. The first measure shows chord shape arpeggiation on the 0th fret. The second measure shows a rake on the 5th fret. The third measure shows a sweep on the 5th fret. The fourth measure shows vibrato on the 5th fret. The fifth measure shows vibrato with a bar on the 5th fret. The sixth measure shows percussive tones (no pitch) on the 5th fret.

Chord shape arpeggiation Rake Sweep Vibrato Vibrato with bar Percussive tones (no pitch)

This block shows five measures of guitar notation. The first measure shows palm-muting on the 0th fret. The second measure shows harmonics on the 12th fret. The third measure shows artificial harmonics (pick or pinch) on the 8th fret. The fourth measure shows tremolo picking on the 6th fret. The fifth measure shows a trill on the 5th fret.

Palm-muting Harmonics Artificial harmonics (pick or pinch) Tremolo picking Trill

DANCE ON A VOLCANO

Moderately ♩ = 110

Intro:

*Guitar 1 (right channel)

No Chord

Words and Music by

TONY BANKS, PHIL COLLINS,

MICHAEL RUTHERFORD and STEVE HACKETT

*Dm7(addG)

mf With clean tone
Let ring throughout

Guitar 2 (left channel)

mf 8va - - , loco
With distortion

Bbm6/Db

8va - - , loco

C7sus4

8va - - , loco

*Chord harmony determined by bass and keys.

Bbm6/Db**Cm7**

First system of guitar notation. The top staff (treble clef) contains a melodic line. The bottom staff (bass clef) contains a bass line with octaves (8) and sixths (6). Above the system, the chords **Bbm6/Db** and **Cm7** are indicated.

Bb6

Second system of guitar notation. The top staff continues the melodic line. The bottom staff continues the bass line with octaves (8) and sixths (6). Above the system, the chord **Bb6** is indicated.

Bb**Ab****Bb****Ab****Bb****Ab****Bb****Ab**

Third system of guitar notation. The top staff continues the melodic line. The bottom staff continues the bass line with octaves (8) and sixths (6). Above the system, the chords **Bb**, **Ab**, **Bb**, **Ab**, **Bb**, **Ab**, **Bb**, and **Ab** are indicated.

With overdrive

Chord sequence: B $\flat$ A $\flat$ E $\flat$ A $\flat$ B $\flat$ A $\flat$ E $\flat$ A $\flat$

System 1:
Treble staff: B $\flat$ A $\flat$ E $\flat$ A $\flat$ B $\flat$ A $\flat$ E $\flat$ A $\flat$
Bass staff: 6 (6) 5 6 6 8 8 8 6 (6) 5 6 6 8 8 8

System 2:
Treble staff: B $\flat$ A $\flat$ E $\flat$ A $\flat$ B $\flat$ A $\flat$ E $\flat$ A $\flat$
Bass staff: 6 5 6 6 8 8 8 6 5 6 6 8 8 8

Chord sequence: B $\flat$ A $\flat$ E $\flat$ A $\flat$ B $\flat$ A $\flat$ E $\flat$ A $\flat$ (With Fill 1)

System 1:
Treble staff: B $\flat$ A $\flat$ E $\flat$ A $\flat$ B $\flat$ A $\flat$ E $\flat$ A $\flat$ (With Fill 1)
Bass staff: 15 13 16 15 13 16 15 15 13 16 15 13 16 15

System 2:
Treble staff: B $\flat$ A $\flat$ E $\flat$ A $\flat$ B $\flat$ A $\flat$ E $\flat$ A $\flat$
Bass staff: 6 5 6 6 8 8 8 6 5 6 6 8 8 8

Fill 1
Guitar 3

mp

15 13 11 10 11 10



Verses:
Bbm

A^b/B^b

E^b/B^b

1. Ho - ly Moth - er of God, you've got — to go fast - er then that — to
 (2.) half - way up — an' you're half - way down — and the pack on your back — is
 3. See additional lyrics

With distortion

E^bm7/B^b

Bbm

A^b/B^b

get to the top. —
 turn-ing you a-round. —

Dirt - y old moun - tain all cov-ered in smoke, — she can
 Throw it a - way; — you won't need it up there. — And re -

E $\flat$ /B $\flat$ **E $\flat$ m7/B $\flat$** **F/B $\flat$**

turn you to stone,— so you bet- ter start do- ing it right, }
 mem-ber: you don't look back, what - ev - er you do, }

B $\flat$ **A $\flat$** **E $\flat$** **A $\flat$** *To Coda* $\oplus$

bet- ter start do- ing it right._____

B $\flat$ A $\flat$ E $\flat$ A $\flat$ B $\flat$ A $\flat$

6 (6) 5 6 6 8 8 8 15 13 16 15

E $\flat$ A $\flat$ B $\flat$ A $\flat$ 1. E $\flat$ A $\flat$ 2. E $\flat$ A $\flat$

2. You're

13 16 15 15 13 16 15 13 16 15 13 16 15 8 8 8 6 5 6 6 8 8 8 8 8 8 (6)

B5 **C#5**

Guitar 1

Guitar 2

E5

E7

Guitar 1

mf
With clean tone

Guitar 2

Guitar 3

mp *mf*

The image shows a musical score for a piece titled "With Fill 2". It consists of three staves of music and three staves of guitar tablature. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The first staff of music features a melody of eighth and sixteenth notes. The second staff of music features a more complex melody with many beamed sixteenth notes. The third staff of music features a melody with accents. The guitar tablature is written on six-line staves and includes numbers 0 through 5, indicating fret positions. The first two staves of tablature correspond to the first two staves of music, and the third staff of tablature corresponds to the third staff of music. The piece ends with a double bar line and repeat dots.

B5 **(A5)** **B5**

On your left— and on your right,— cross-es are green— an'

Guitar 1

staccato

Guitar 2

With distortion

**Guitar 2 doubled by another guitar for next 12 bars.*

Fill 2

Guitar 4

With distortion

12 10 12 11 (11) 12 9 7 9 8

E5 E

cross-es are blue.— Your friends did - n't make— it through.—

Guitar 1

Guitar 2

Guitar 3

B5

Out of the night— and

Guitar 1

Guitar 2

Guitar 3

out of the dark,— in - to the fire,— and in - to the fight, well,

E5

that's the way - the he-ros go.— Ho, ho, ho.

Am6(addB)

Through a crack— in Moth - er Earth,— blaz - ing hot, the

The first system of the musical score. It consists of a vocal line (treble clef) and a guitar accompaniment (treble and bass clefs). The key signature is A major (three sharps). The chord is Am6(addB). The lyrics are: "Through a crack— in Moth - er Earth,— blaz - ing hot, the". The guitar part features a repeating eighth-note pattern in the bass and a melody in the treble.

E5

mol - ten rock spills out o - ver the land.

The second system of the musical score. It continues with the vocal line and guitar accompaniment. The key signature remains A major. The chord is E5. The lyrics are: "mol - ten rock spills out o - ver the land." The guitar part continues with the same eighth-note pattern in the bass and a melody in the treble.

Am6(addB)

And the la-va's the lov-er who

E5

licks your boots a - way. Hey, hey, hey. If

Cmaj7+11

N.C.
(F7)

you don't want to boil as well, — b - b - bet - ter

start the dance. — D - d - do you want to dance with me? —

Guitar 1 *loco*

Guitar 2

mp With clean tone

B $\flat$ A $\flat$ E $\flat$ A $\flat$ B $\flat$ A $\flat$ E $\flat$ A $\flat$

You bet-ter start do-in' it

B $\flat$ A $\flat$ E $\flat$ A $\flat$ B $\flat$ A $\flat$ E $\flat$ A $\flat$ *D.S. al Coda* Coda symbol

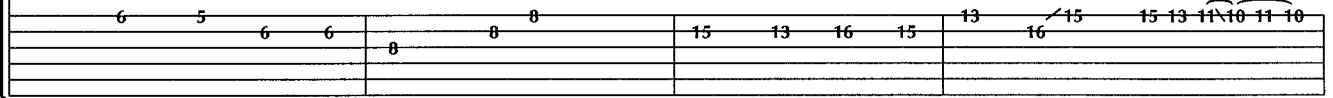
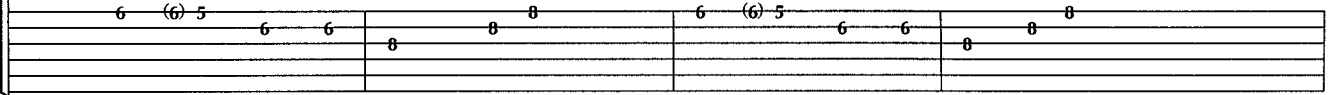
right. The

Coda

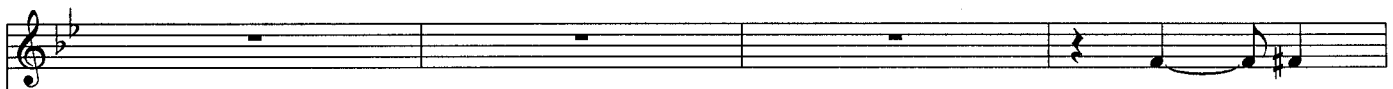
B $\flat$ A $\flat$ E $\flat$ A $\flat$ B $\flat$ A $\flat$ E $\flat$ A $\flat$



You bet-ter start do-ing it right. _____

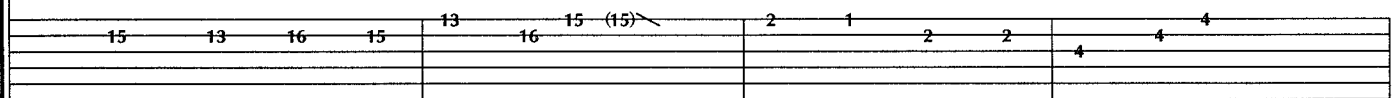
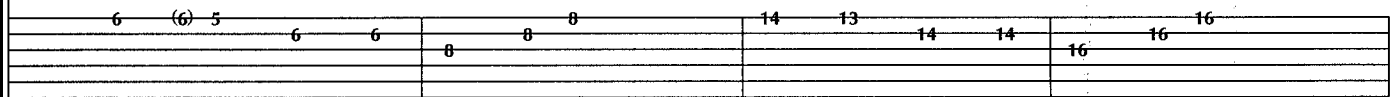


B $\flat$ A $\flat$ E $\flat$ A $\flat$ A5



Let _____ the

8va



C#5

Fast
Em ♩ = 164

Bb

dance be - gin. —

(8va) —

*poco accel.**With distortion and 8va*

Em

Bb

D

Eb

Db

(8va) —

loco

3

C

8va

3 4 6 4 3 6 6 5 6 5 8 8 7 10 8 15 14 12 15 17 17 20 18 20

5 6 8 6 6 4 6 5 3 2 5 3 2 3 1 3 1 0

[illegible]

*⑥ $string = D$

**Volume swells *pp* $\leq$ *mf*

(D)
(Band tacet)
(With whistle)

D/C#
(Enter band)

D

D/C#

D

Am

Am/G#

Am

Bb

(8va)-----

loco

C

With vib. bar

B $\flat$

8^{va}

tr. ~

loco

C

tr. ~

9 0 12 13 (45) 8 6 9 8 6 9 7

10 0 9 12 13 12 15 14 11 10 13

Slower $\text{♩} = \text{ca. } 132$

ritard. poco a poco *mp* *Let ring throughout*

loco *mp* *Let ring throughout*

loco *mp* *Let ring throughout*

w/vol. swells

20 10 21 20 10 21 19

16 15 13 12 14 13 15

13 14 15 16 17 13 15 17 18

ritard. poco a poco

pp *mp* *ritard. poco a poco*

0 1 0 1 4 2

1 0 0 1 0 1 4 (0)

10 10 12

19 16

Additional Lyrics

Verse 3: The music's playing, the notes are right
 Put your left foot first and move into the light.
 The edge of this hill is the edge of the world
 And if you're going to cross you better start doing it right
 Better start doing it right. You better start doing it right.
 Let the dance begin.

E $\flat$ **Fm/E $\flat$** **D $\flat$ /E $\flat$**

I, now ah. I would search ev - 'ry-where
an' now I've lost ev - 'ry-thing. I just to hear—
give to you— your call,—
my soul.—

E $\flat$ **Fm/E $\flat$** **D $\flat$ /E $\flat$**

— an' walk up - on stran-ger roads, then this one in a world— I used to know, be-fore..
— The mean-ing of all— that I— be-lieved be-fore— es- capes me in this world of none,—

E $\flat$ **B $\flat$ /D** **1. C** **D7** **2. C**

— I miss— you more— — And I— would search
no thing,— no one.—

Dm/C **B $\flat$ /C**

ev - 'ry- where— just to hear— your— call.—

mp

C G/B A

I miss you more.

Outro:

D Dmaj9 G Gm6

Guitar 1

mp *simile*

*Guitar 2

Play 4 times and fade out

D A/D G C/G A7 D A/D G(addA) G Gm(maj7) Gm6

Guitar 2

**Keyboards arranged for Guitar.*

BLOOD ON THE ROOFTOPS

Words and Music by
PHIL COLLINS and STEVE HACKETT

Intro:
Slowly and Rubato

Guitar 1 (Acoustic nylon)

mp

With fingers-classical style

poco rit.

A Bm A/C# Bm7/A E/G# D/F# E/G# C#7/E# F#m

D E/D Asus4 A Bm A/C# Bm7/A E/G#

poco accel.

E/G F#7-9 B7/D# Em

Em(addF#) C(addF#) D/E E Em

poco rit.

Em = ca. 76 Am7

Em Em7 Em9

10 12 10 9 7 9 7 9 7 9 10 0 10 12 10 9 7 9 7 9 7 9 10 0 3 3 2 3 2 3 2

poco rit.

Verses: A tempo ♩ = 60

Em9 (Enter Bass) Bm Am7 C/D D/G E B/F# Emaj7 Amaj7

1. Dark and grey, an Eng-lish film, the Wednes-day Play. We al-ways watch the Queen on Christ-mas Day.
 2. See additional lyrics

mf

3 3 2 3 2 3 2 3 5 8 0 2 3 2 3 4 5 4 2 4 4 14 0 0 5 (0) 2 2 2 3 4 4 4 4 11 13

(Enter Synth)
 With Fill 1

A/D D D/G D Ab/Db E Bb/Eb A

Won't you stay?

13 14 9 5 2 2 3 7 4 9 6 2 7 7 9 6 2 2 2 5 6 9 8 0 2 2

C(addF#) C C(addF#) C Em9 Bm Am7 C/D D/G

Close your eyes see ship-wrecked sail-ors, your still dry. The

2 3 2 0 1 0 2 3 2 0 0 (0) 3 3 2 3 2 3 2 3 3 5 8 0 2 3 2 3 0 5 (0) 2 2 2 3

3 3 3 3 0 0 0 2 0 0 3

Fill 1:
 *Guitar 2

mf

11 10 9 12 11 10 9 10

11 12 12 10

* Synth arranged for Guitar.

E B/F# Emaj7 Amaj7 A/D D D/G Amaj7

out- look's fine though, Wales_might_have some rain._ Saved a- gain.

(3+4)

Am7 1. A(addB) With Fill 2 Emaj7

Amaj7 Am7 Cmaj7-5/E

poco rit.

*Doubled 8va by Synth.

Fill 2:
Guitar 2
8va

Chorus: (Enter Drums)
Guitar 1 continues simile
Em7

Guitar 1 continues simile

Em7 **Bm7** **A(addB)** **Gmaj9** **G**

Let's skip the news, _ boy. I'll make _ some tea. _

Guitar 2

f

3 3 3 5 5 2 2 2 2 0 0 0 5
3 3 3 3 3 3 3 3 3 2 2 2 3
4 4 4 4 4 2 2 2 2 4 4 4 0 0
2 2 2 4 5 0 4 4 4 0 0 0 0

(3) 2 2 0

[illegible]

A(addB) Gmaj9 G F#m7 G(addA)

Put me off to sleep. And the thing I hate, oh,

F#m7 G#m7 C#m7 E

Lord, — is stay-ing up late — to watch some de-bate on some na-tions —

Guitar 1

Guitar 3

With Fill 3
Em7 A7 Em7 A7 Em7

— fate.

2. Cmaj7-5/E

poco rit.

Guitar 3

Fill 3

Guitar 2

mf

Chorus:

Em7 Bm7 A(addB) Gmaj9 G

Blood on__ the roof- tops. Ven-ice in the spring._
(See additional lyrics on D.S.)

Guitar 3

f

Em7 Bm7 A(addB) Gmaj9 G

Streets_ of San Fran - cis - co._ A word from Pe-king.

Em7 Bm7 A(addB) Gmaj9 G

The trou- ble__ was start-ed by a young Er-rol Flynn._ Bet-ter

To Coda ⊕ D.S. Sal Coda ⊕

F#m7 G(addA) F#m7 G#m7 C#m7 E

in my_ day,_ oh, Lord._ For when we got bored_ we'd have a world war,_ hap- py but poor._

Coda

Chords: C#m7, E, Em, A7, Em, A7

Lyrics: — has found a new face— a- gain.—

Guitar 1

Staff 1: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Staff 2: Bass clef. Fingering: 0, 5, 3, 3, 2, 0, 0, 0, 0, 3, 3, 0, 3, 2, 2, 0.

Guitar 2

Staff 1: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Staff 2: Bass clef. Fingering: 10, 12, 10, 9, 10, 12, 12, 10, 9, 10.

Guitar 3

Staff 1: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Staff 2: Bass clef. Fingering: 9, 9, 9, 9, 9, 0, 0, 0, 0, 0, 10, 9, 8, 7, 9, 8, 7.

Em

A7

Em

Start fade

Staff 1: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Staff 2: Bass clef. Fingering: 2, 2, 2, (2), 2, 3, 2, 0, 2, 3, 2, 2, 2, 2, 3, 2, 0, 2, 2, 2, (2), 2, 3, 2, 0.

Guitar 2

Staff 1: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Staff 2: Bass clef. Fingering: 12, 14, 12, 14, 15, 14, 12, 15, 14, 15, 17, 15, 14, 14, 15, 12, 14, 15, 12, 12, 14, 12.

Guitar 3

Tacet

Staff 1: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Staff 2: Bass clef. Fingering: 7, 8, 9.

Guitar 4

mf Let ring

Staff 1: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Staff 2: Bass clef. Fingering: 0, 2, 2, 0, 0, 0, 2, 2, 0, 0, 0, 2, 2, 0, 0, 0, 2, 2, 0, 0.

Fade out

Guitar 1

Guitar 2

Guitar 4

Additional Lyrics

Verse 2: Hypnotized by Batman, Tarzan; still surprised!
 You've won the West in time to be our guest.
 Name your prize!

Drop of wine; a glass of beer, dear.
 What's the time?
 The grime on the Tyne is mine, all mine, all mine.
 Five past nine.

(To Chorus)

Chorus on D.S. So let's skip the news, boy.
 I'll go make that tea.
 Blood on the rooftops,
 Too much for me.
 When old Mother Goose stops,
 They're out for twenty-three.
 The the rain at Lord's stopped play!
 Seems Helen of Troy has found a new face again.

Intro:
Freely

G/A

A

F#m7

/A A

G/A

 E_{fm}

21A

G/A

Am

Fmaj7+11

Am

* *Echo repeats*

Fmaj7+11 **G/A** **A**

8va

accel. a poco poco

accel. a poco poco

accel. a poco poco

Moderately fast ♩ = 180
 (Enter Drums, Percussion, and Bass pedal in A)
 A tempo

Guitar 1

No Chord

F#m7
loco

G

A

G

F#m7

Guitar 2

With distortion

G A G F#m7 G A G F#m7

G A G F#m7 G A G6 F#m7

G A G6 F#m7 G A

G F#m7 A C

G F#m7 G A G C F C

Keyboard G F#m7 G A G F#m7 G A F#m7 G A G A

Guitar 1

Guitar 2

Guitar 3

* Doubled 8vb by Keyboard.

Half-time ♩ = 90

Keyboard $B\flat/F$ $B\flat/F$ $Fm9$ $B\flat/F$ $Fm9$ *simile*

Guitar 1 $B\flat$ 8^{va} *mf* *Fast vol. swells*

Guitar 2 *Fast vol. swells*

Fingering for Guitar 1: 10, 18 17 18, 20 20 20, 18 17 18, 20 20 20

Fingering for Guitar 2: 11 10 10, 8 8 8

(Enter Drums)

Keyboard $B\flat/F$ $Fm9$ $B\flat/F$ $Fm9$ $B\flat/F$ $Fm9$

Guitar 1 8^{va}

Guitar 2

Fingering for Guitar 1: 18 17 18, 20 20 20, 18 17 18, 20 20 20, 18 17 18, 20 20 20, 19

Fingering for Guitar 2: 11 10 10, 8 8 8, 11 10 10, 8 8 8, 11 10 10, 8 8 8, 7

Double time ♩ = 180

N.C.

(With Bass pedal in A)

loco

G F#m7 G A G6

7 7 8 8 10 10 8 7 7 8 10 9 7 9

6 6 7 5 7 6 7 9 4 2 4

F#m7 G A G6

4 5 7 (4) 11 0 9 0 6 4 16 6 14 7 11 9 17 7 15 8 12 10 17 7 17 9 12

6 7 9 3 4 5

Keyboards

D

A/D

G

C/G

D

A/D

Guitar 1

10 12 10 10 10 12 10 10 10 12 10 10 10 12 10 10 10 12 10 10

Guitar 2

7 8 7 5 7 8 7 9 7 8 7 9 7 8 7 9 7 8 7 9

Guitar 3

5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

G C/G G B $\flat$ A $\flat$ /B $\flat$ B $\flat$ A $\flat$ /B $\flat$ B $\flat$

10 12 10 10 10 12 10 10 10 12 14 15 13 12 14 16 14 15 17 16 18 20

A $\flat$ /B $\flat$ Gm7 A $\flat$ B $\flat$ A $\flat$ A $\flat$ /B $\flat$ Gm7

Bass pedal B $\flat$

20 15 13 15 13 15

4 5 (5) 5 6 8 6 5

23

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a bass part (bottom), both in the key of B-flat major (two flats). The guitar part features a melodic line with a bridge section marked by a double bar line and a repeat sign. The bass part provides a steady accompaniment. Chord diagrams are provided for the guitar part, showing fingerings for various chords including A-flat major, B-flat major, A-flat major/B-flat major, G minor 7, and A-flat major. The score is presented in a clear, professional layout with standard musical notation and a clean, white background.

A $\flat$ Gm7 A $\flat$ B $\flat$ A $\flat$ Gm7 A $\flat$ B $\flat$ A $\flat$ Gm7 A $\flat$ B $\flat$ F

The image shows a musical score for the song 'The Rose Tree'. It consists of three staves: a vocal line, a piano accompaniment line, and a guitar accompaniment line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The vocal line starts with a whole note 'A-flat' and continues with a series of half notes. The piano accompaniment line features a steady eighth-note bass line. The guitar accompaniment line uses a simple chordal pattern with numbers 4, 3, 4, 6, 4, 3, 4, 6, 4, 3, 4, 6, 5. The score includes a 'ritard.' (ritardando) marking and a fermata over the final measure.

Half-time ♩ = 90

N.C.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for guitar and voice. The guitar part is in G major, 3/4 time, and features a repeating eighth-note pattern in the left hand and a melody in the right hand. The voice part is in G major, 3/4 time, and features a melody in the right hand. The score includes a key signature of one sharp (F#) and a time signature of 3/4. The guitar part is marked "With echo and reverb" and the voice part is marked "mp".

A A+5 G/A Bm/A

17-17 14-14 7-7 5-6 7-7 0-5 5-5

mp

9 7 7 9 9 7 7 (5 5 5 5 5 5 5) 10 10 9 9 10 10 9 9 (6 6 6 6 6 6 6 6) 9 9 7 7 9 9 7 7 (5 5 5 5 5 5 5 5) 9 9 7 7 (5 5 5 5)

Freely A A+5 *a tempo* A+5 G+5 A+5 *simile*

(Enter kick-drum/perc.)

mp *cresc. poco a poco*

2 1 2 4 4 4 2 1 2 4 4 4 2 1 2 4 4 4

A+5 G+5 A+5 A+5 G+5 A+5 A+5 G+5 A+5

2 1 2 4 4 4 2 1 2 4 4 4 2 1 2 4 4 4

Repeat and fade C Dm7 C/D

simile on repeat

ff

3 7 5 7 5 8 (6)

6 6 6 6 5 (6)

* 2 Guitars arranged as one (6) = D)

Dm7 **C/D** **Dm7** **C/D**

17 20 18 17 19 17 19 17 15 14 15 17 14 17 17

6 6 6 6 5 5 6 5 6 6 6 6 5 5 6 5

5 5 5 5 5 5 7 5 5 5 5 5 5 5 7 5

7 5 7 7 5 5 5 5 7 5 7 7 5 5 7 5

Dm7 **C/D**

(17) 14 15 17 14 17 17 15 15 17 16 14

0 6 6 6 6 6 5 5 6 5 5 5 0 0

5 5 5 5 5 5 5 5 5 5 5 5 5 5

A9 **A7**

(With ad lib Vocal)
With Fill 1 on repeat

12 11 14 11 12 11 14 12 14 11 14 12 14 14 11 14

0 0 0 4 6 0 6 6 0 0 0 4 6 0 5

4 4 4 5 7 0 7 7 0 4 4 5 5 0 5

5 5 5 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 5

Let ring

Fill 1
Guitar 3

With distortion

5 7 10 9 (9)

ROBBERY, ASSAULT, AND BATTERY

Words and Music by
TONY BANKS and PHIL COLLINS

Moderately fast ♩ = 124

Intro:

With half-time feel

B $\flat$ m7/E $\flat$

* Guitar 1

E $\flat$ m7/A $\flat$

Verse:

With double time feel

E $\flat$

Fm

E $\flat$ maj7

D $\flat$ /E $\flat$

E $\flat$

Rhythm Figure 1

Fm

E $\flat$ maj7

D $\flat$ /E $\flat$

E $\flat$ m

Fm

E $\flat$ m

* Keyboards arranged for Guitar 1

** Intro figure doubled 8va

With Rhy. Fig. 1

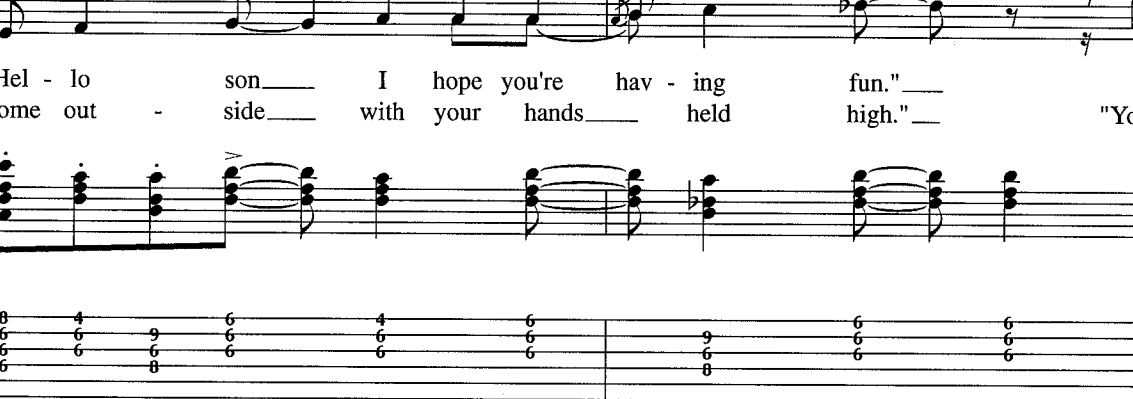
* Guitar 2

eyes and their own - er so near.____
pushed them well down__ in his sack.____

*Keyboards arranged for Guitar 2

**** G played by Guitar 3 on repeat only**

Bbm7/Eb



"Hel - lo son I hope you're hav - ing fun." "You've
"Come out - side with your hands held high." "You'll not

8 4 9 6 4 6 9 6 6 6
6 6 6 6 6 6 6 6 6 6
6 6 8 6 6 6 8 6 6 8

8 6 9 8 9 11 9 6 11
6 6 9 6 11 13 11 6 11
6 6 6 6 10 12 10 6 8

$A\flat/E\flat$ $B\flat m/E\flat$ $A\flat/E\flat$ $B\flat m9/E\flat$ $A\flat/E\flat$ $B\flat m/E\flat$ $A\flat/E\flat$ $B\flat m7/E\flat$

got___ it wrong,___ Sir; I'm on - ly the clean - er."___
 get me a - live,___ Sir; I prom-ise you that___ Sir."___ } With that he fir - ed, the oth - er

mp

$D\flat$ $Cm7$

say - ing as he died,___ "You've done___ me wrong."___ It's the same___ old song,___ for -

Bbm7(addG) Bbm11 Bbm7(addG) Bbm11 Bbm7(addG) Bbm11 DbmaddG

ev - er, for - ev - er.

mp

Chorus:

C5 Bb5 C5 F5 Eb5 F5 Eb5/Ab Ab/Bb C5 Bb5 C5 F5 Eb5

Rob - ber - y, — as - sult an' bat - ter - y, — the fel - on and — his

Guitar 1

f

Guitar 3

mp *mf* *mp*

With distortion *tr*

F5 Eb5 Ab/Bb C5 Bb5 C5 F5 Eb5 F5 Eb5/Ab Ab/Bb

fel - on - y. — Rob - ber - y, as - sault an' bat - ter - y, — the

mf *tr* *mp* *mf* *tr*

3 5 5 7 3 5 3 1 3 1 3 1 3 5 5 7 3 5 3 1 3 1

C5 Bb5 C5 F5 Eb5 F5 Eb5/Ab Eb5/G Ab/Bb Ab+ Eb/Ab

fel - on and his fel - on - y. —

mp *mf* *tr* *loco* *tr*

3 1 3 3 1 3 5 5 7 3 5 3 1 3 1 13 13 13 13 13 13 12 13 8 6 5 6 6

The musical score for "The Rose Tree" is presented in three staves. The top staff is a treble clef staff containing the melody, which includes a key signature change from B-flat to C. The middle staff is a guitar staff showing fret numbers for the left hand. The bottom staff is a bass clef staff showing the bass line. The key signature is Bb/C.

The musical score for "The Rose Tree" is presented in three staves. The top staff is a treble clef staff containing the melody, which includes a trill marked "F tr". The middle staff is a guitar staff showing fret numbers for each note. The bottom staff is a bass clef staff showing the bass line. The key signature is one flat (B-flat), and the time signature is 4/4.

[illegible]

No Chord (Em)

Guitar 3

Guitar 3

With distortion

12

The first system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and slurs. The middle staff is a bass clef with a corresponding melodic line. The bottom staff is a grand staff (treble and bass clefs) with a continuous line of numbers (fingerings) written below it. The numbers include 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, and 13.

F

(7+6)

pp *mf*
Fast vol. swells. . .

The second system continues the musical notation. The top staff has a treble clef and a key signature of one sharp. It features a melodic line with triplets and a final measure with a (7+6) fingering. The middle staff is a bass clef with a corresponding melodic line. The bottom staff is a grand staff with a continuous line of numbers (fingerings) written below it. The numbers include 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16. The system concludes with a dynamic marking of *pp* (pianissimo) and *mf* (mezzo-forte) with the instruction "Fast vol. swells. . .".

Guitar 1

Chords: F^o7, B^b7/F, E^bm, E^bm11, D^o7, G^b/D^b

Tablature for measures 1-6:

Measure	1	2	3	4	5	6
String 1	9	7	6	4	4	11
String 2	7	7	9	6	6	11
String 3	9	6	8	4	4	11
String 4	8	8	6	6	5	(9)

Guitar 3

Chords: A^b, D^b, A^b, D^b, A^bm, E^b

Tablature for measures 7-12:

Measure	7	8	9	10	11	12
String 1	4	4	4	4	4	3
String 2	4	6	4	6	6	3
String 3	5	6	5	6	6	3
String 4	6	(4)	6	(4)	6	3

pp < mf
*Vol. swells

Tablature for measures 7-12:

Measure	7	8	9	10	11	12
String 1	4	4	4	4	4	7
String 2	5	6	6	6	6	9
String 3	6	6	6	6	6	7
String 4	6	6	6	6	6	6

Chords: Fm, C, Fm, D^b, Gm, C7

Tablature for measures 13-18:

Measure	13	14	15	16	17	18
String 1	8	8	8	9	10	6
String 2	10	8	5	9	11	8
String 3	10	9	10	10	12	9
String 4	8	10	8	11	10	(8)

Tablature for measures 13-18:

Measure	13	14	15	16	17	18
String 1	11	8	8	6	6	6
String 2	8	11	8	8	8	9
String 3	8	10	9	6	6	6
String 4	10	10	9	6	6	6

*Each note vol. swelled with wah & echo reverb.

F Em Am Fm7 Dm7

He's leav-ing via the

Guitar 1

mp

Guitar 2

5 6 5 7 8 5 7 5 1 4 1 1 1 1 1 1 1 1 1 1 3 3

8 7 9 9 5 7 5 4 4 4 4 4 4 4 4 4 4 4 4 4 5 5

0 10 10 0 8 7 8 10 8 7 (8) 10 9 10 (8) 3 3

Amaj7 Dm Amaj7 Dm A/C# D^b G^b/D^b

roof; the bas-tard's got a - way God al - ways fights

Tacet

4 4 4 (5) (5) 4 4 4 (5) (5) 5 5 5 5 5 5 4 6

5 5 5 6 6 5 5 5 6 6 2 2 2 2 2 2 6 7

7 7 7 7 7 7 7 7 7 7 2 2 2 2 2 2 6 6

0 0 0 5 5 0 0 0 5 5 4 (4) 4 4 (4) 4 4 (4) 4 4 4

Guitar 1

4 4 4 4 4 4 6 4 6 7 6 6 6 6 6 6 6 4 6 3
4 4 4 4 4 4 4 7 6 7 7 7 7 7 7 7 6 7 4
5 5 5 5 5 5 5 6 6 6 6 6 6 6 6 6 5 6 3
6 6 6 6 6 6 6 4 6 4 4 4 4 4 4 4 6 3
4 (4) 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 3

Guitar 1

12 13 12 10 10 12 13 12 13 11 10 13 11 10 12 10 12 12 13 12 10 13 12 10 10 10 12 10 13 12 10 13 12 10

[illegible]

Fm6 Cm7 Fm6 Cm7 Fm6 Fm Fm6 Fm7 Fsus4

3. I've

Guitar 1

Guitar 2

Verse 3:

C Dm Cmaj7 Bb/C C Dm Cmaj7

got clean a - way, - but I'll — be back — some - day — just — the com - bi - na - tion will have changed. -

Guitar 1

Guitar 2

Guitar 3

simile

Gm7/C

F/C

Gm7/C

If they try— to hold— me for trial,— I'll stay out of jail— by

6 10 6 8 6 8 6 8 (6) 6 8 5 6 6 8 6 8
 7 7 7 7 7 7 7 7 5 5 5 7 5 7
 8 8 8 8 8 8 8 8 7 7 7 8 7 8

(6) 10 8 6 10 8 11 11 11 10 8 7 7 9 10 12
 7 5 8 8 7 5 5 5 7 8 10

F/C Gm7/C

pay - ing my bail.— And af - ter I'll go— to the court— of ap - peal— say - ing, "You've

6 8 6 8 (6) 6 8 6 8 (6) 6 8
 5 7 5 7 10 7 7 7 7 7 7 7 7
 7 8 7 8 8 8 8 8 8 8 8 8 8

10 9 7 10 8 6 10 11 13 11 10 12 10 10
 8 7 5 7 8 10 8 7 10 8 7

B♭6(addE) C7sus4/G B♭6(addE) C7sus4/G B♭6(addE)

for - ev - er

0 0 0 0 8 8 0 0 0 8 8 0 0 0 0 0 0
8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8
7 7 7 10 10 10 7 7 7 10 10 10 7 7 7 7 7
8 8 8 10 10 10 8 8 8 10 10 10 8 8 8 8 8

7 8 7 5 7 3 3 7 5 5 3 3 3 5 7 7 7
(5) (0)

Outro:
Play 3 times

1. Play 5 times
 A D/A E/B G/D
 Done me wrong, Same old song, Done me wrong
 Guitar 1
 poco accel. Simile on repeats
 Guitar 3
 poco accel. Simile on repeats
 With distortion

A D/A E/B G/D

same old song, done me wrong same old song

**On repeats only*

Guitar 1 A E A D A A6 E/A G D/F# F C/G

Guitar 2

Guitar 3

Guitar 4
Guitar 5

divisi

14 12 14 15 14 14 12 12 10 10 8
14 13 14 14 14 13 12 12 11 10 9
14 14 14 16 14 16 14 12 11 10 10

0 0 2 1 3

10 10 8 8
12 10 10 8

D/A F C/E F G D/A A

Harm. feedback

8 7 5 (7) 10 10 (9)
7 7 5 8 10 10 10
9 7 5 9 11 11 9
0 0 7 9 12 12 0

3 0 1 0 1 3 0 0 (2)
0 0 0 0 0 0 0

7 5 10 8 10 12 10 9
8 7 10 9 10 12 11 9
12 13 12 11 9

RIPPLES

Words and Music by
TONY BANKS and MIKE RUTHERFORD

Moderately slow ♩ = 72

Verses 1 & 2:

E Bmaj7 B7sus4 E

1. Blue-girls come in ev - 'ry size; — some are wise and some oth - er wise. —
(2.) face that launched a thou - sand ships — is sink - ing — fast that hap - pens you know —

Guitar 1
(12 string acoustic)
mp simile on repeat
Let ring throughout

Guitar 2
(12 string acoustic)
mp simile on repeat
Let ring throughout

E(addF#) G#m7 Dm6 E/D

— They got pret - ty blue eyes. — For an hour a man may change; —
— The wa - ter gets be - low. — Seems not ver - y long a - go; —

(Enter Piano)

Dm6 **C** **D** **G**

for an hour her face looks strange, looks strange, looks strange.
 love-li-er she was than an-y that I know.

E **Bmaj7**

March - ing to the prom - ised land, where the
 An - gels nev - er know it's time to

B7sus4 **E** **G#m7**

hon-ey flows_ an' takes you by_ the hand.____ Pulls you down_ on_ your knees._
 close the book_ an' grace-ful-ly_ de- cline.____ The song has found_a tale.____

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains the lyrics: "hon-ey flows_ an' takes you by_ the hand.____ Pulls you down_ on_ your knees._ close the book_ an' grace-ful-ly_ de- cline.____ The song has found_a tale.____". The middle staff is a guitar line in treble clef with the same key signature and time signature. The bottom staff is a bass line in bass clef with the same key signature and time signature, showing fret numbers for each note.

Dm6 **E/D**

While your down_ a pool_ ap - pears.____ The
 My, what a jeal-ous pool_ is she.____ The

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains the lyrics: "While your down_ a pool_ ap - pears.____ The My, what a jeal-ous pool_ is she.____ The". The middle staff is a guitar line in treble clef with the same key signature and time signature. The bottom staff is a bass line in bass clef with the same key signature and time signature, showing fret numbers for each note.

D/C **B7sus4** **B7**

— time — you'll look — like to - day. —
— girls have all — gone a - way. }

11 10 11 10 10 12 10 5 5 5 5 4 4 4 4 4 4 0
12 12 12 12 12 12 12 4 4 4 4 4 4 4 4 4 0
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 0
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0

2 3 2 2 5 5 4 4 4 4 4 4 4 4 0
0 2 0 2 0 2 2 0 2 2 4 4 4 4 4 0
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 0
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0

[illegible][illegible]

* 2 Guitars arranged as 1

A **B/A**

Sail a - way, a - way.
Look in - to the pool.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 0 2 2 2 2 2 2 0 0 0
2 2 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1. E

Guitar 3 *8va* 2. The

16 17 16 19 16 19 17 16 18 19 17 16 18 16 19 17 16 18 19 17 16 17

Guitars 1 & 2

1 0 1 0 1 0 1 0 0 1 1 1 2 2 1
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

2. E **E7**

Rip - ples nev - er come back.

8va *simile*

14 12 14 11 12 12 14 12 14 11 12 12 13 13 14 12 14 15 14 15 14 12 14 15 14 12 14 15

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

F#m7 **F#sus4** **F#**

Dive to the bot-tom and go— to the top— to see where they have gone.— Oh, they've

Guitars 1 & 2

gone. to—the oth - er side. _____

Guitar 3

8va—

16 17 16 —16
19 19 17 19 17 19 17
16 18 16 18 16

Guitars 1 & 2

Let ring throughout

Guitar 3
(8va) -----

Fade in C#m

Let ring *mp*

1917 1917 171717
18 1618 16

4 5 4 4 5 4
6 6 6 6 6 6

Guitars 1 & 2

The musical score for Guitars 1 & 2 consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 5/4 time signature. It contains a melodic line with eighth notes and quarter notes, marked with accents. The bottom staff is a fretboard diagram with two lines, showing fingerings (0, 2, 4) for each fret. The piece concludes with a double bar line and a '4' indicating the final fret.

Fade out

Interlude:
Rhythm figure 1

C#m D6 C#m D6

With fingers poco accel.

A/E C#m/G# C#m/E F#C#

C#m D6 C#m D6 A/E C#m/G# C#m/E

Guitar 3

***Guitar 4(Electric)**

mf With distortion

1/2 1/2 1/2

F#m7/C# Bm7 A E/B F#m/C# G#D#

Guitar 3

Guitar 4

****Guitar 5**

13

* Guitar 4 in backwards playback mode.

** Synth. arranged for Guitar.

C#m E/G# C#m A/C#

mp

13 13 13 13 13 11 12

E/B B/A E/G# F#m7

mp

12 11 12 (12) 12 1/2 13 13 14 14 11

16 16 17 16 14 16 14 17 14 16 17 16 14 17

E/B **B/A** **E/G#** **F#m7**

12 12 12 (12) 11 12 (12) (14) 13 (13) 14 14 11

16 16 17 16 14 19 19 17 16 19 16 17 16 16

E **D#sus4** **D#** **G#D#** **E6/F#** **Bm/F#**

mp

14 13 13 13 13 13 13 11 12 12

16 16 16 15 16 16 16 16 13 14 14 12 12 11 11

Chord progression: E/F# F#m7 Bm7 E9

Chord progression: Bm7 E9 Bm7 E9

mf

With Rhythm Figure 1
End Rhythm Figure 1 (Enter complete Drums)

Bm7 E9 C#m D6 C#m D6

The musical score is written for guitar, bass, and drums. The guitar part (top staff) begins with a Bm7 chord, followed by a melodic line with eighth notes and a final E9 chord. The bass part (middle staff) features a rhythmic pattern of eighth notes and a final E9 chord. The drum part (bottom staff) includes a melodic line with eighth notes and a final E9 chord. The score is divided into three measures, with the first measure containing the main melodic and rhythmic figures, and the second and third measures providing harmonic support.

Guitar 4

A/E C#m/G# F#C# C#m D6

14 14 14 (14) 9 9 9 11 12 14 11 11 (11) (13) (13) 12 14

1/2 1/2 1/2

Guitar 5

17 16 14 17 16 14 14 14 14 14 9 9 10 10 10

C#m D6 A/E C#m/G# F#m7/C# Bm7 A

14 14 14 11 12 14 14 9 9 12 9 10 9 9 9 10 7 6 9

E/B F#m/C# G#D# C#m E/G# C#m A/C#

mp

9 12 12 9 9 9 9 12 9 9 9 11 9 11 12 16 14 16 16 14 13 11 13 14 12 14 16 14 16 14 14 14

E/B B/A E/G# F#m7 E/B B/A

mf

12 11 12 12 (12) 13 (13) 14 14 11 12 12 (12) 12 (12) 12 (12) 12 14 16 14 16 17 19 17 16 19 17 19 10 16 19 16 19 16 17

E/G# F#m7 E D#sus4 D# G#/D# E6/F# Bm/F#

mp

loco

8va

E/F# F#m7 Bm7 E9 Bm7 E9

Bm7 E9 Bm7 E9

Amaj7 B/A Emaj9 E7

Guitar 3

Guitar 4

Guitar 5

Tacet

Chord symbols: **F#m7**, **F#sus4**, **F#7**

Guitar 3

Measures 17-21: Melodic line with triplets and chromatic movement.

Guitar 5

Measures 17-21: Sustained notes and final chord.

Outro Chorus:

A B/A E
 Sail a - way, — a - way. — Rip - ples — nev - er come back. —

[illegible]

Guitar 5

8va - 7

24

The image shows a musical score for Guitar 5, measures 24-26. The staff is in 4/4 time with a key signature of three sharps (F#, C#, G#). Measure 24 begins with a treble clef and a key signature change to three sharps. The notation includes a whole note chord (F#4, C#5, G#5) marked with an 8va - 7 instruction. Measures 25 and 26 contain whole rests.

E7 F#m7 F#sus4 F#

They've gone to the oth - er side. _____

A **B/A** **E**

Look in - to the pool. Rip - ples nev - er come back..

loco

mp

13 12 12 0 9 9 9 11 11

E7 **F#m7** **F#sus4** **F#**

— come back. Dive to the bot-tom and go to the top to see where they have gone. Oh, they've

11

A **B/A** **E**

gone. to the oth - er side. _____ Rip - ples nev - er come back.

mp

16 16 12 16 12 11 11 9 7 7

E7 *Start fade* **F#m7** **F#sus4** **F#**

back. Sail a - way, a - way.

simile

7 6 9 7 7 6 7 7

A **B/A** **E**

Sail a - way, _ a - way. _ Rip - ples _ nev - er come back. _

mp

16 16 12 16 12 11 11 9 7 7

E7 **F#m7** **F#sus4** **F#** *Fade out*

Gone to the oth - er side. _

simile

7 6 9 7 7 6 7 7

SQUONK

Words and Music by
MIKE RUTHERFORD and TONY BANKS

Moderately ♩ = 84

Intro:

Dm7

*Guitar 1 (6-string)

C/D

Dm7

C/D

mf With bright clean tone
Let ring throughout

Dm7

C/D

Dm7

C/D

G/A

A

G/A

A

Guitar 1

**Guitar 2

mp ————— *mf*

*Guitar 1 (6=D), doubled by 12-string electric.

**Keyboards arranged for Guitar 2 (standard tuning).

Verse 1:
Dm7

C/D

Dm7

C/D

1. Like fa - ther, like son; — not flesh, nor fish, nor bone. — A

mp

12 10 17 15 13 17 15 13 14 12

Dm7

C/D

red rag hangs from an o-pen mouth, — a - live (at) both ends, but a lit-tle dead — in the mid-dle; — a

(15) 14 14 13 12 13 12 12

Chords: Dm7, C/D, G/A, A

Lyrics:
 tum-bling and a bum-bling we will ____ go. ____
 All the king's hors - es an' all -

The musical score consists of three staves. The top staff is the vocal melody in G major, with lyrics underneath. The middle staff is the guitar accompaniment, featuring a mix of chords and single notes. The bottom staff is the bass line, primarily using a walking bass pattern. The score is divided into three measures by double bar lines.

— the king's men could nev - er put a smile on that face. — He's a

Dm7 C/D Verse 2: Dm7 C/D
 sly one; he's a shy one. Would - n't you be too? Scared to be left all on his own.

[illegible]

Dm7 C/D G/A A
 pres- sure on the bub- ble will burst. be - fore our eyes. All the white in per-

fect time... his tears are fall - ing... on... the ground... But if you don't. stand up you don't. stand a chance!...

D E/D C/D D G/D Dsus4 D A/D G/D
 eh, eh, eh, eh, eh, hey, hey. You don't stand a
 chance!
 Go a lit-tle fast - er now;— you might get there in time.—
 (See additional Lyrics on D.S.)
 Mir-ror, mir-ror on the wall.— His heart was bro-ken long be-fore— he
 Guitars 1 & 2
 mp mf Let ring --- mp
 With vibrato
 **Guitar 3
 mf

*Guitars 1 and 2 arranged as 1 Guitar.

**Acoustic piano arranged for Guitar 3 (standard tuning).

B $\flat$ F Am7 Dm7

ev - er came to you. Stop your tears from fall - ing; the

mp *mf* Let ring--

With vibrato

E $\flat$ B $\flat$ F Am7

trail they leave is ver - y clear— for all to see— at night, all to see at

mp *mp* *mf* Let ring--

With vibrato

D E/D C/D D G/D D A/D G/D

night. They don't have eyes.

Guitars 1 & 2

Let ring ---

D E/D C/D D G/D D A/D G/D To Coda Φ

Eye.

Let ring ---

Verse:
Dm7 C/D Dm7 C/D

In sea - son, out of sea - son, what's the dif-frence when you don't know - the rea-

Guitar 1

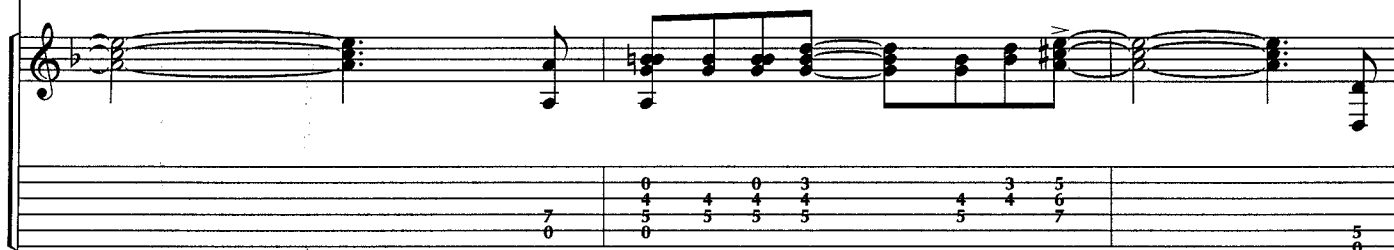
Guitar 2

[illegible]

the hunt-er en-ter's the for-est. All are not hunts-men who can blow.

G/A

A

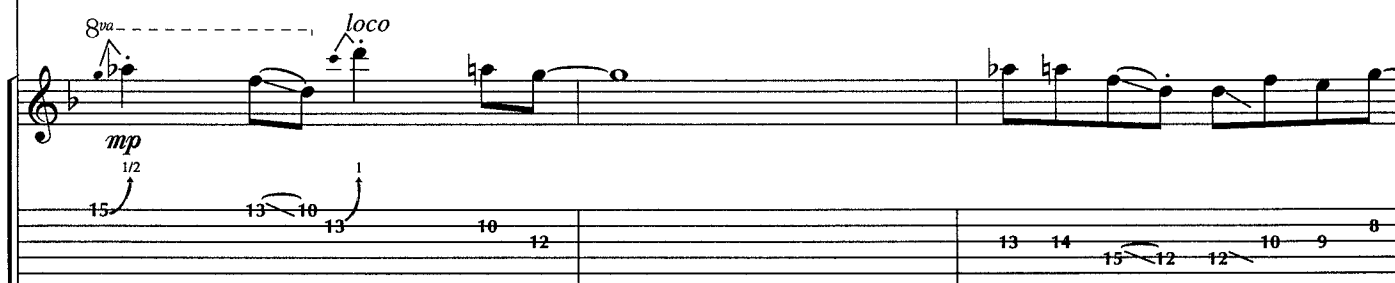
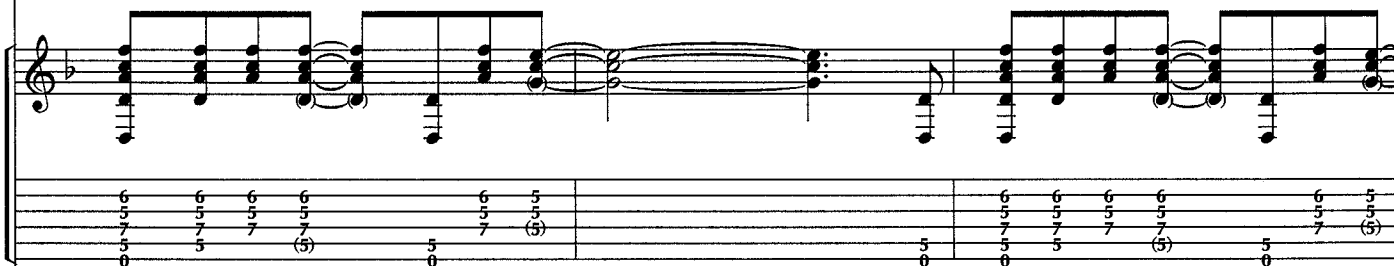
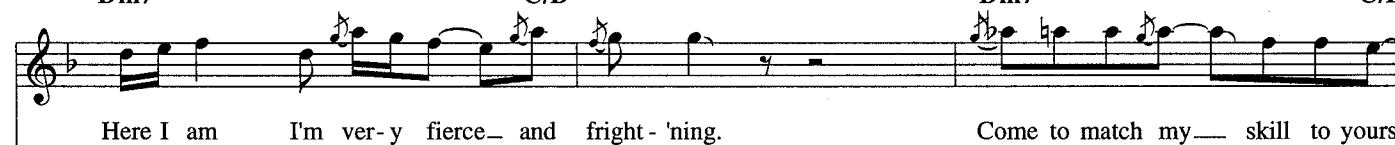


Dm7

C/D

Dm7

C/D



[illegible]

G/A A G/A A

nois-es my lit-tle fur - ry friend - would make - I'll trick him then I'll kick - him in - to my -

0 4 0 3 4 3 5 0 4 0 3 4 3 5 0 4 0 3 4 3 5

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

0 7 0 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

0 8 7 9 7 8 7 9 7 9 5 7 5 7 4 7 4 7 (7) 5

D E/D C/D

sack. You bet- ter watch out; you bet- ter watch out. —

Guitars 1 & 2

*Guitar 4

10 10 10 10 12 8

10 10 10 10 12 8

11 11 11 11 13 9

0 0 0 0 0 0

10 12 10 10 12 10 10 12 10 10 12 10 10

*Keyboards arranged for Guitar.

D G/D D A/D G/D D E/D C/D

Let ring ---

5 7 7 2 3 2 0 5 5 3 3 3 3 3 10 10 10 10 12 8
 7 8 8 3 3 3 2 5 5 3 3 3 3 3 10 10 10 10 12 8
 0 7 0 7 7 7 7 0 6 6 4 0 4 4 0 11 11 11 11 13 9
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

10 12 10 10 12 10 10 10 12 10 10 12 10 10 12 10 10 12 10 10 12 10

D G/D D A/D G/D D.S. $\frac{8}{8}$ al Coda Φ
 Gm/D Gm6/D

Let ring ---

5 7 7 2 3 2 0 5 5 3 3 3 3 3 (3) 3 (3)
 7 8 8 3 3 3 2 5 5 3 3 3 3 3 5 3 5
 0 7 0 7 7 7 7 0 6 6 4 0 4 4 0 0 0 3
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

10 12 10 10 12 10 10 10 12 10 10 12 10 10 12 10 10 12 10 10 12 10

Coda

G/D

A/D

(With low-mix keys ad-lib)

B5

F#m

All in all— you are— a ver-y dy-ing race,—

Guitar 1

With vibrato effect

Guitar 2

A

E

B(5)

plac-ing trust up-on— a cru-el world.— You nev-er had the things— you thought you should have had. an'

F#m **A** **E/B** **B**

you'll not get them now. And all the while in per-fect time your tears are fall - ing on the ground.

Outro:

(Basic Bass groove: )

Guitar 1 **E** **E/D#** **C#m7** **E/B** **E/A** **E** **E/D#** **D#m7** **E/B** **E/A** **E/G#** **Bsus4/F#**

***Guitar 2**

***Guitar 4**

*Keyboards arranged for 2 Guitars.

B9/F#

C#m

C#m9

A/E

G#m

E

F#

B

C#m

C#m9

A

E

11 12 11 5 4 6 4 0 (2) 2 4 5 4 4 6 6 7 6 1 2 3 4 6 4 5 4 6 6 6 4

F#m

C#m

D#

G#m/D#

Start fade

G#m/D#

F#m6/D#

G#m/D#

F#m6/D#

5 4 3 4 4 (4) 4 (4) 7 5 4 4 4 2 4 6 6 3 5 6 4 4 6 4 6 4 6 4

Fade out

C# C#B A#m7 C#G# C#F# C# C#B A#m7 C#G# C#F# C#E# D#m7 G#9/D#

mp
With vibrato

4 4 4 4 6 4 4 4 4 7 6

2 1 4 9 13 14 2 1 4 9 13 16 18 18
 1 2 6 6 13 14 1 2 6 6 14 14 19 19
 3 1 6 6 13 13 3 1 6 6 13 13 18 17
 (14)

4 3 6 4 2 4 3 6 4 2 1 6 4 6

Additional Lyrics

I've got you, I've got you, you'll never get away.
 Walking home that night
 The sack across my back, the sound of sobbing on my shoulder.
 When suddenly it stopped,
 I opened up the sack, all that I had
 A pool of bubbles and tears...just a pool of tears

WOT GORILLA

Moderately ♩ = 92

Words and Music by
TONY BANKS and PHIL COLLINS

(Drums)

Intro:

Fade in (with chime effects)

*Guitar 1

simile

C

F6/C

C

mp With distortion

**Guitar 2

mp

With clean tone

Let ring throughout

Csus4

C

F/C

C

12

(12) (7)

9

13

mp

mf

*Guitar/Synth arranged for Guitar.

**Guitar 2 - doubled with 2nd clean tone Guitar slightly out of sync. to give illusion of echo delay effect.

Guitar 3 (Guitar 2 similar for 8 measures)

mp

pp *mf*

With distortion Vol. swell

mp

1 12 (12) 11 10 0 (8) 6 (6) 4

Vol. swell *pp* *mf*

div.

6 4 6 4 6

6 8 6 4 3

0 1 3 3 2

Gradual dive with vib. bar
-2 1/2

**2 Guitars arranged for 1 Guitar.*

$A\flat/D\flat$ $A\flat7/D\flat$ $D\flat$

mp

Guitar 1 $A\flat7/D\flat$ $A\flat/D\flat$ $D\flat$ Dm

Guitar 2 *tr~* *tr~* *tr~*

tr~ *tr~* *tr~*

Gm/D Dm Gm/D Dm C/D Bb/D

(Guitar 2 simile for 4 measures)

mp

A/D Dm C/D Dm C/D F/D Bb/D G7/D

Guitar 1

Guitar 3

pp < *mf* *pp* < *mf* *pp* < *mf* *pp* < *mp* *pp* < *mf* *pp* < *mp*

With distortion Vol. swells

C/D Dm C

Guitar 1

Guitar 2

Guitar 3

pp < *mf* *pp* < *mp*

Tacet

Guitar 1

Csus4 C B $\flat$ B $\flat$ sus2

Guitar 2

mp

Gm D Dsus4 D

mp

With ad lib Guitar and Synth sounds

Dsus4 D Dsus4 D Dsus4 D

Dsus4 D Dsus4 D Dsus4 D

10 12 0 11 12 10 12 0 11 12 10 12 0 11 12

Dsus4 D Dsus4 D Dsus4 D

Start fade out (fade in Wind Chimes)

10 12 0 11 12 10 12 0 11 12 10 12 0 11 12

Dsus4 D Dsus4 D Dsus4 D

Fade out

10 12 0 11 12 10 12 0 11 12 10 12 0 11 12

AFTERGLOW
BLOOD ON THE ROOFTOPS
DANCE ON A VOLCANO
LOS ENDOS
RIPPLES
ROBBERY, ASSAULT AND BATTERY
SQUONK
WOT GORILLA?

TinyA - 2009



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